527 [574] [273] gourd), which he gave to his guest. He continued plying him with liquor until he was drunk. Then he himself drank and after that furnished it to the friends of the man invited.

533 527 273 The song for this dance was ɣatca′, "wine"; sung at no other time. "When they were drunk they thought of war." The song told of "red water," i.e., blood, and how it was made.[7] It told how the enemy had come to drink with them: they had joined in battle, now they would drink together. The intoxication and the [721] incitement of song commonly ended in a decision to go on a raid. At the time the sahuaro was harvested, the Yavapai were camping in the mountains not far distant, not, as in winter, in isolated caves.

273 The drink is said to have been only mildly intoxicating. Neither the flower stalk of the mescal nor sprouted corn were used for fermented drinks, as by the White Mountain Apache.

527 192 The celebration was called ɣatca′poŭm, "water mixing" (a folk etymology?); the fruit, a′a′; the dried fruit hamă′n,[8]; its syrup, a′anyaxa′ (sahuaro's water"?); the drink ɣatca′ or ɣatca′csiu′m, "wine drink."

CULTIVATION

241 Some field crops were planted by the Maricopa: corn, beans, black-eyed peas, pumpkins, watermelons, cotton, and Ikca′mac [171] seeds. Relatively to the lower Colorado tribes and certainly to the Pueblos, comparatively little planting was done. It is not [177] altogether certain how much corn was cultivated since corn seems to have been almost entirely supplanted by wheat at an early date, even before whites settled in the immediate district. Even then my informants were certain that mesquite, rather than wheat, was the staple in their childhood (the middle of the last century).

The fields lay in the bottom lands of the Gila River, on flood plains subject to inundation, where planting took place immediately on the subsidence of the waters. According to native in- [193] formants, the principal floods were those of December and Janu- [132] ary, with rains again in April and September.

[7] The drink is blood-red in color (Davis, *Papago Ceremony of Vikita*, p. 176), but my Maricopa informants said that ɣatca′ meant neither "blood" (n,ihwi′t) nor "red water."

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

Deer hunting was undertaken by the few who understood 224
tracking them. This was wholly practical knowledge, for one did
not dream such power. A man who knew how to hunt them was [555]
looked up to: they waited for him to set the day for hunting and
always expected him to succeed.

There was a ritual preliminary to the hunt called tculoi^g (meaningless). The hunters never told of their intention, but the night before the hunt met in secrecy away from the settlement. There they talked of that most beautiful (axo'tk) woman or girl they would meet, by beautiful meaning fat, and having in mind the deer. One of their number then took the part of a deer, standing on hands and feet. Each contributed a cotton blanket in which to swathe the "deer's" head and shoulders. While they sat in a circle singing, the swaddled man in their midst acted like a deer. One of their number then shot and the "deer" must drop right down. Another then pretended to butcher him, stripping off the blankets to distribute to the company as so much meat and hide. Throughout the performance "they must be sober minded; they must not smile or laugh." They then returned to bed and in the morning set out to hunt. There were no special qualifications for the actors in this rite. A special song was used [533]
at this time, which Last Star thought may have been called tculoi^g like the rite.

Continence was not prescribed for deer hunters; no charms were known, as with rabbits; and while deer calculi were known to exist, there was no notion that their possession gave luck as with the Havasupai.

Occasionally a deer head disguise was worn by a hunter, who imitated the browsing animal. The deer head with horns attached was used, the skin hiding the wearer's body. This sort of deer stalking was called akwe'g. A similar disguise was used in taking antelope but not mountain sheep.

Antelope (ma.u'l) were found in the mountains southeast of Maricopa territory.

Mountain sheep hunting was hedged about by special observ- [778]
ances, for the animal was regarded as sacred. Hunters must talk
softly, they must not mention the mountain sheep at all, for they

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15 Maricopa

the wiping out of isolated enemy families discovered in the mountain caves.

Two quite different modes of warfare were adopted. Against the Yuma and Mohave, the Maricopa followed the Colorado River custom of formally arranging pitched battles. These were preceded by challengers who first pranced up and down shouting insults at their opponents, until they clashed in single combat, followed by a general mêlée in which foemen stood against each other until they were clubbed down. Against the Yavapai, tactics were wholly different. While they still went *en masse*, it was rather in the nature of a foray, a quick blow and a speedy return, resting largely on their ability as bowmen.

Winter was thought the best time to go to war, especially on nights that were stormy. The enemy would think it too cold to leave their houses and would feel safe indoors. This was also the time that the Maricopa expected raids. On stormy nights, cold and windy, when enemies were thought to be about, everyone in the community gathered for security to sleep in the meeting house. It was on such nights that sentries (matŏ'au'm, "standing by himself") were posted. They went around the settlement at a distance, but built no deceptive fires as Russell records for the Pima.[8] Stockades were unknown to informants, although they are reputed to have existed in this area.

A shaman was called on at such gatherings to use his clairvoyant power to find if the enemy were approaching (see p. 292). He invoked the attendance of the spirits of the mountains by sucking up four piles of dirt. The mountains were thought to enter one by one and divulge the whereabouts and intentions of the enemy through the shaman's interpreter.[9]

However strongly they may have felt that winter was the proper time for warfare, the intoxication of the sahuaro drink roused them to frenzy for war at the time of the sahuaro celebration (June). "When they drank this they thought of war." The song peculiar to the celebration tells of "red water," i.e., blood, its appearance and "how it is made": that the enemy has come

[8] *Pima Indians*, p. 201.

[9] Mountains as champions of the several tribes are described on p. 253.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

to join in drinking: they had joined in battle, now they would be together drinking. Intoxication and incitement, with their proximity to the mountains while gathering the fruit, led them to set out at once against the Yavapai.

Further, Russell's Pima annals indicate conflicts rather generally distributed through the year with the greater number in spring and summer. Thus, the Yuma came against the Maricopa in October, 1833, the autumn of 1842, and in the summer of 1843 and 1857. My own information is that the Mohave raided Gila Bend in midwinter (1835?). While this tells nothing of the time their own parties set out, it at least indicates when Yuma and Mohave might be expected. Pima and Maricopa were in much the same situation respecting raids of the Yavapai and Apache and their own retaliating attacks. The Pima annals yield the following where the season is identifiable. The Apache-Yavapai came down in spring five times, in summer the same, in the autumn once, in winter twice. Pima attacks on them, either alone or with Maricopa or Papago allies, were in spring once, summer twice, and winter twice. Bartlett saw a Maricopa party set out in July, 1852.

Dress for battle was no more than everyday wear: breechclout and sandals. Older men coiled the long braids that hung on back and breast around the head, confining them with a headband. They sometimes let them hang full length until the enemy was neared, then bound them about the crown with one braid, or, like younger men, tied the ends of the braids together as they hung down the back. I am not certain that war paint differed from that on gala occasions. This included a mask-like black stripe across the eyes and horizontal lines in white across the long back hair. Similarly, the feather headdress may have been only the everyday one: a bit of eagle down or an eagle feather pendent by a short cord from the back hair. A feather bonnet, a cap with eagle feathers projecting sidewise and vertically, was worn by some to indicate their bravery, but this also was gala dress.[10]

A war party was observed by Bartlett in July, 1852. "Such as had their own cotton blankets, placed them around their bodies in folds, and over this wound

[10] See pp. 100, 157.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Halchidhoma

and by their actions he learned how to make successful issue of the battle. He dreamed only that he would be successful. His personal preparation was like that of all shamans: a series of dreams in which the spirits initiated him in the mysteries of his art until they were satisfied that he was fully prepared. There is a cactus more thorny than cholla, called ʻxu'l. He dreamed he saw these fighting in the form of humans. When they saw he was fitted for his position, these spirits took him into a large cave, the hollow interior of a mountain located in the enemy country. As he entered he saw a club, a shield, and a pike hanging on the wall. Each time he was taken there, they gave him the opportunity to learn the use of one of these until he was proficient with all. Then he was ready to lead in battle. His song first described the morning star (xomâce' kovâtai'ʌ, "big star"), which in some undefined way is connected with war. Just what was his function in battle was not ascertained. The last of such leaders among the Maricopa was named ka'kaiðo'.

The bearer of the feathered pike was a functionary known alike to Maricopa and Halchidhoma, and was represented among other lower Colorado tribes. He assumed no-flight obligations which placed him in the forefront of battle and in that sense was a war leader. But while Forde describes the pike of the Yuma as a battle standard sometimes planted in the ground and about which the forces rallied,[12] my informants explicitly and repeatedly denied this function among the Gila River tribes. The pike was carried by a man selected as the best warrior; quite infrequently two men had them. He used it as his weapon, supplemented by a club, and carried no shield. He was not the war captain, nor a dreamer. Carrying it entailed what was practically a no-flight obligation: the bearer must go always forward, never retreat. He was credited with fearlessness: even though his companions retreated, he rushed forward into the enemy's midst, to seize them by the hair and club them to death. Black paint covered his body and was drawn in a band across his eyes. His bangs were daubed red. At his death the pike was destroyed with the remainder of his personal possessions.

[12] Forde, *Yuma Ethnography*, pp. 167, 265.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Halchidhoma

with the remainder of his personal belongings. Whether his position was transmitted was not disclosed.

This pike was a mesquite shaft, pointed at one or both ends, encircled at intervals by bands of red and black paint, and bearing pendent feathers. Kutox gave contradictory evidence regarding details: he stated that it was in length the height of its bearer, again that it was four to five feet long; that it was pointed at one end, again at both. A specimen which he had made for me (Pl. XIII, *a*)[13] is pointed at one end only and is forty-three inches in length. Another specimen made by Charlie Redbird is pointed at one end alone. The feathers were the largest plumes of buzzard and eagle, each bound individually to the shaft, leaving a space free for a hand grip at the middle. Halchidhoma and Maricopa made such pikes identically and alike called them hukwill'c.

Armament consisted of bows, short wooden clubs, and circular shields. Rarely a man might arm himself with a wooden pike. A warrior carried either bow, or club and shield; never both. Clubmen and bowmen went into battle as separate divisions; the clubmen always grouped to march in front, the bowmen following.[14] Each of these companies was said to have had its leader, presumably a spontaneous leader, since the absence of any special designation for them argues against formality of their status.

WAR DANCE AND SPEECHES

The night before setting out for war there was always a war dance (hupi'l,lg). Everyone participated: women, old and young, as well as the warriors who would comprise the party. Songs of all kinds were sung, "because they might lose some of their men and this would be the last time they would ever hear these songs." These followed one another through the night. Toward morning, when the dances were over, everybody left. Meanwhile some women had prepared provisions for the war party. This consisted principally of ground parched wheat.

[13] Washington State Museum, No. 2-11918.

[14] This division aligns with Pima and Havasupai habit. But at least clubmen were not paired with bowmen in the manner of the Havasupai (Spier, *Havasupai Ethnography*, p. 250; Russell, *Pima Indians*, pp. 120, 202).

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Halchidhoma

The songs may not have been peculiar to this occasion. Informants mentioned vuspo", "deserted," ce, "buzzard," and vitari'c, "mountain killdeer," which were sung at other times as well. The Maricopa had pipa', "people," for both war and scalp dances; the Halchidhoma, hwlclvau', "enemy standing." Ivâδo' was named as peculiarly appropriate: the song of a stinging insect living by the rivers. But these three may also have been used at other times.

Pipa' told how the enemy fled for refuge and how they were found and brought as captives. It told ironically how, instead of being badly treated, they were well cared for; how a captive's father shed tears, not in sorrow, but for joy. Hwlclvau', "standing up an enemy," told how a father acted when one of his family was taken prisoner or killed.

The dance forms varied with the songs. For Buzzard, there were two opposing rows of men and women alternately, who moved backward and forward together. Anyone, young or old, took part. In the middle of one row was the singer flanked by a man on each side, all three provided with rattles. Killdeer had also a definite dance form, or more than one, but it does not seem that the description fits the war dance performance (p. 231). Deserted and Ivâδo' were songs without dancing: for the first, men and women remained seated, beating time with sticks on baskets; for Ivâδo', they simply sat in rings.

It was assumed that before the war party set out, the shaman who was to accompany them had dreamed of their success. As they neared the enemy he exercised his clairvoyant power in the manner described below (p. 176) to reveal the location of the enemy. This was less necessary in the case of the Yuma, who lived in the open valley, than the Yavapai, who lay scattered among the mountains.

Four set speeches were always delivered to the out-bound warriors by one who had dreamed of the mocking bird. These were known as xwlmtcakwe'a^{a}, "enemy speech." In content, if not in form, they were highly formalized. The first speech, delivered the night before they set out, encouraged them to go. It told that they would go together and help one another. The next night, when they had stopped to rest, the orater would tell how

726 533 [538] 533 535 726 533 726 726 787 537 726

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Yuma; Maricopa
Mohave; Halchidhoma
Plateau Yumans NT14
Yavapai

satisfied with the killing and scalping of a single enemy. They preferred, if possible, to scalp their victim alive: together they rushed the man selected, sat on him, and cut away the scalp. It was sometimes taken from the dead, but "they do not call that a brave deed." Immediately it was thrown into the air and allowed to fall to earth. (It was not kicked in Yuma fashion and the singing and dancing which Cocopa and Yuma indulge in at this point were absent.)

As soon as they were ready to return one of the younger lads was dispatched with the news, whereupon everyone gathered at the meeting house to await them. Some of the old people might join in expressing their happiness by such songs as Ivâ∂o' and Mountain Killdeer.

Only a man who had dreamed of it could scalp, hence the taking of a single scalp was sufficient to establish the fulfillment of his dream. His dreams were of winning battles against fearful animals. If he had not the requisite dream, no man, no matter how brave, would take a scalp. There was a saying that if he had not dreamed but forced himself to take a scalp, the dead enemy would grin, so that he would flee in fear. Scalps were exceptionally dangerous: they caused paralysis unless those that took them or handled them underwent the purification described below.

The scalps taken were those with long fine hair: not all the slain were scalped. They took the whole skin of the upper half of the head cut away just below [*sic*] the eyes and above the ears. (The scalp was hie'∂au'g, "hair taken.") Sometimes the ears were taken separately, but not the whole head nor other parts of the body.

Dead foemen were eaten by the Yavapai, according to Kutox; a practice quite willingly corroborated by Mr. E. W. Gifford's Southeastern Yavapai informant[27] and recorded by Dr. Kroeber for the more northerly Yavapai. The Maricopa and Halchidhoma never did (nor, according to Kutox's knowledge, the Yuma and Mohave), not so much because of repugnance as because

[27] Who, however, accused the Maricopa of the practice (Gifford, *Southeastern Yavapai*, p. 186).

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Halchidhoma
Kohuana

Singing alone comprised the night performance within the meeting house, where the scalp had been set on a short post just within the doorway. (The Maricopa never danced in this house.) The old women joined the men in singing on this occasion, although normally they never attended formal gatherings in the meeting house. The singers used rattles or beat and scraped on overturned baskets by way of accompaniment as the songs dictated. The singing continued throughout the night.

There seem to have been no songs peculiar to the scalp dance with the possible exception of hwĭcĭvau', "enemy standing," and tuxa'ʀᴬ, "pasted, sealed." The former bore a name identical with that of the whole performance; the latter was said never to have been sung for mere amusement. But these songs, like pipa' (people), kapĕ'ṭ (turtle), and cĭmâ∂ul,ᴬ (red ants) were sung at both preparatory and victory dances. Hwĭcĭvau' was said to be Halchidhoma, kapĕ'ṭ Kohuana, and the three others Maricopa. All were sung at the joint performances of the mixed community. Tuxa'ʀᴬ and hwĭcĭvau' had rattle accompaniments. The singer of the last-named dreamed of the enemy teaching him the song. The song related how the enemy treated prisoners and how appalling the enemy thought it that one of them lost his scalp. It also told of insects fighting among themselves.

The scalp now went into the permanent keeping of its elderly custodian, who placed it with others collected in the past in a special receptacle in the meeting house. Each morning before dawn for four days he bathed, washed the scalp, and replaced it. The receptacle (called 'ie'rhĭl,âtca'vĭs, "hair container") was especially made for the purpose: a large undecorated pot, nearly globular, with a small mouth and no neck, covered with a clay plate. For these four days he slept alone in the meeting house, lying on the south side with the pot to the east near his head. No one else dared sleep there for fear of the scalps. The keeper would hear the scalps talking together in the pot; would hear them go outside to play, open the door, and re-enter the pot. He would sometimes announce, "Something is going to happen to our people, because I heard the scalps laughing and having a good time"; laughing because a Maricopa was going to be killed or die at home.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

unyi', unyi'c, un,iya'.....	son's wife, brother's wife, grandson's wife, father's brother's wife, mother's brother's wife, step-mother
kitca'.....	a man's step-child
ucu'.....	a man's sister's husband, his son's (and daughter's?) daughter's husband, wife's brother, wife's grandparents, a woman's daughter's (and son's?) daughter's husband
lnkwlnyáhweya'.....	a woman's sister's husband
lnyahwl'.....	wife's sister

601

MARRIAGE AND FAMILY LIFE

581 The curious feature of Maricopa marriage is that its apparent informality belied a strictly formulated social configuration that resulted from it. Marriage ritual was lacking except for a purely formal test of housewifery. Despite the rigid control of their choice by the parents of the young couple, the mating seems casual enough. Nevertheless, the movement toward the union once initiated by the young people themselves, their relation to the two families becomes increasingly fixed in a rigid mould.

582 Marriage possibilities were limited by blood relationship and sib exogamy. A man could not marry any known blood relative of either parent regardless of sib affiliation, nor any woman of his own sib. Hence he could marry an unrelated member of his mother's sib. I was several times informed that he could not marry either parallel or cross-cousins (although his parents' several nieces were not members of his sib except by chance).

584 [533] My aged informant denied that young men went courting: the most he would admit was that during night dances some would play their flutes at a distance to attract girls. Yet I received strong intimations elsewhere that young people made their own choice. There was at least no open courting, even through the [372] [171] intermediacy of a friend in the Pima manner.[54] While their elders [581] might insist on industry and good temper as sufficient qualifications, young people were also interested in handsome mates. 832 Good looks are not easily defined: I was told at least that one should have long thick hair and that girls as well should be broad in the hips. In a reference to beautiful women (axo'tk, "beauty,"

[54] Cf. Russell, *Pima Indians*, p. 183.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

CHAPTER VIII

DANCES

Maricopa dances seem to have been purely social affairs. Ritual dancing was unknown, at least in anything like the form it took among the Pueblos. The dances appropriate to the several song series, while in some instances of fixed form, were so simple, so unorganized and with the pleasurable element uppermost, that they could be called no more than rudimentary attempts at ritual dancing. The sole dance having any elaboration was that in connection with the Mountain Killdeer song; the dance elements may have been taken over from the Papago-Pima Vikita complex.

Dances occurred at irregular intervals throughout the year. The big dances were held especially in winter (January–February), "when their wheat comes up nicely and they feel proud," and at harvest time (late August–September). These social dances were called xima'k (or hima'tc; hima'k, the dance step): "dances at other times would not really be called dances." This is significant, for the one general dance of the year held by the Havasupai (at harvest) was also alone called yima'ga. Similar celebrations of the Yuma were also yimut or nyima'ts.[1] Any dance leader was here called n,ima'caisk, obviously based on this word. Such a leader held his position informally.

Other dances were coupled with the sahuaro drinking bout in the middle of June (p. 57), with the girls' puberty rite (p. 326), war and scalp celebrations (pp. 166, 184), and at the funeral and mourning rite held for a singer. From time to time when they were impoverished they exchanged visits with the Pima to gain foodstuffs by singing for their hosts. Still other dances for pure entertainment came at uncertain intervals to the accompaniment

[1] Spier, *Havasupai Ethnography*, p. 361; Gifford, *Yuma Dreams*, pp. 58, 62; Forde, *Yuma Ethnography*, p. 118.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

535 of the song cycles, but with these it is clear that the song was by
[533] far the more significant element. Two dances of this type, more ambitious than most, are described below.

Dancing always took place in the open, never in the meeting house. The big dances, at least, were usually held when the moon was full. Gathering early in the evening, a few boys and girls would commence dancing; when it was dark, the dance got into full swing with many participating, and continued until the sun rose. There was little special dressing for dances: they washed their hair, men tied feathers in it and painted their faces, while women wore beads on neck and wrist. Invitations were
[648] freely extended to other tribes, beside those of the local mixed community, particularly the Pima. There was no formal manner of issuing invitations; no knotted string or notched stick sent, for example, to indicate the days before the dance would take place. An elderly man, a good speaker, was dispatched.

533 The dream songs were used at these big social dances; only one singer being chosen to sing his series throughout the entire celebration. He sat at the center of the dance circle, with others who were accustomed to sing with him. Dancers did not sing. The singer accompanied himself as his particular song required, with either a gourd rattle or a basket, which he either beat or scraped. A peculiar accompaniment, a combination of the two, scraping on one side of an upturned basket, pounding with his hand on the other, had a specific name, haxwe'ʀig.

535 The dance form was the round dance common in the Great
[171] Basin area. The dancers formed a circle about the singer, men and women alternately, their hands clasped (fingers not intertwined). Partners were not paid, as among Havasupai, Navaho, etc. They circled counterclockwise, their step depending on the rhythm: if the singer beat slowly they shuffled along, if rapidly they hopped. The circle stood waiting after the song began until some selected man gave the order to start. The singer still beat time after his song ended, the dancers continuing to circle, while he picked up the next verse of his song. It was not customary to abandon the accompanying instrument (rattle or basket) on the dance ground, as the Havasupai their drum.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

Shamans performed their feats at these celebrations.

In times of starvation they would go to other tribes to sing for them in order to receive gifts. The Pima also came in this fashion when they knew the Maricopa had plenty. Several days before the Maricopa set out they sent one of their number to the host village, provided with as many sticks as there were families intending to visit. A Pima man, acting for the hosts, collected an identical number to aid his memory. After the group arrived, these two told off each Maricopa family to the care of a Pima household. The latter would feed them in the evening and after the meal all gathered to dance. During the dance the Pima made gifts to their visitors: beads, baskets, bundles of mesquite beans or wheat, great jugs of sahuaro syrup, horses, and cattle. After their return the Maricopa would trade these among themselves until each had what he lacked.[9]

The Mountain Killdeer song had two disparate performances associated with it; one a display of power, the other a dance. In the display according to Kutox, the singer caused models of butterflies to flutter in time to his tune. A circular, roofless enclosure of willow poles was built, walled in with leafy branches. Across the top ran a series of parallel strings along which many yellow butterflies, cut out of mountain sheep skin, were tied. The singer sat at the center of the enclosure, which was about twenty feet in diameter and seven feet high. Others also sat within it to help him sing. As he sang, he beat on an inverted basket with one hand, scraping a stick (a foot long) on it with the other. "This made the butterflies look as though they were fluttering, as though they were dancing." This was simply a feat, not for curing.

The dance form coupled with the Mountain Killdeer song was used in the war dance (the performance preparatory to setting out to war), but also on other occasions. At the latter, Pima attended and a clown took part. Again the singer was seated. The dancers remained in hiding until he began to beat his basket: they then came forward in single file. Ten girls and ten young

[9] I was not told of the guest assuming the host's name, as recorded by Russell (*Pima Indians*, p. 171).

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

Inasmuch as it was said that "there was one war leader [at a time]; when he died another took his place at dreaming," the suggestion is that, in general, the normal course was for a successor to dream the specific powers. This was specifically the case with chieftainship: the dead chief's successor (normally his son) dreamed the necessary oratorical powers. From this point of view, filial inheritance is to be regarded as only a special case. Certainly filial inheritance was not stressed. My informants repeatedly referred to shamans and singer without remarking that their fathers had had these capacities before them.

Both the progressive change in the character of the songs as they were learned in dreams and their withdrawal by the spirits because they were sung before the revelation was completed are exemplified by the following account.

A man sang the Mountain Killdeer songs [when young]. He would sit in broad daylight working on the cotton he was going to weave and still hear the bird's songs. He could hear them just as though a person was sitting beside him singing. He sang that he was taken by this little bird during the night to the bird's home at vikwame' [the Mohave sacred mountain], where he was taught the songs by the bird. Mountain Killdeer had sung these songs to him for more than a year. He called it vitasi'c n,lmsa'va, "white mountain killdeer." Then he went to Mountain Killdeer again, who now sang to him that his songs had turned black, meaning that he did not like this man because he had sung too early. The man told this, singing:

avinyaya'ka he is going	mavinyaya'ka
vltasi'cvas mountain killdeer	kwinyamusa'vic twilight
amicova'aa song	matiniinyamviyak dark going

He sang this song at gatherings.[1] He no longer mentioned "white" in his songs. He would tell how the bird had said that he, the young man, had had his songs taken back. The old people said he would die young: he did.

The son of this man said it was queer that he did not dream of this, get it, after his father died, because this usually happened to a child. Then he did dream of it twice. He dreamed he was taken to a butte near Tempe and then to another. When he woke late he told his grown daughters. He then dreamed again that the person [spirit] appeared to him and was angry because he had told too soon. The person said, "I will never take you again." To make him forget what he had

[1] The method of singing and the associated dance are described elsewhere (pp. 231–33, 266).

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

learned, the person then smeared ashes over the man's lips, and, turning his back on him, struck him on the mouth, taking away the song. He told his daughters it was taken away because he talked too much. He was a notorious chatterer.

While it was decidedly advantageous for one to begin dreaming while still a child, there was real danger in overdoing it, in dreaming too much. A boy or girl "who dreamed too much of any one thing" would suffer a change of sex. "They had, in fact, too much of this dreaming; that is why they changed their mode of life. The change was caused by some spirit." Transvestites were never shamans; although they had been given the power to cure and sing, they had been given too much. The other spirits might interfere, taking the boy and changing him into a woman. Sex changed at puberty, "about the time the voice changed."

On the other hand, the same informant ascribed the transformation to a dream of a specific type. It was believed the Sierra Estrella had a berdache living inside, hence the name of the mountain, ʻvial,xa", "berdache mountain." "Any man who dreams of this will become a berdache." Another mountain at Yuma, called by the same name, also had the power to transform men. "As one sees them in dreams, the two mountains are young girls." The Sierra Estrella invited the mountain at Yuma to play games. If the Yuma mountain, e.g., lost, then the Yuma lost a man; he became a berdache. ("But to us as we now look at it, we would never think it could do this.")

The signs of transformation came early in childhood; which corroborates the statements that all courses of dreaming began at that time.

When a boy begins to toddle, they would not think of letting him run around without bow and arrow, nor a little girl without a basket to use like her mother. But if the boy was going to become a berdache (ll,axai': cf. cll,axai'g, "girlish," macaxai, "girl"), he threw away his bow and took a basket or continually used a metate. Older people would comment, "He is going to turn out to be a berdache"; by his actions, they knew he would change sex.

If they did not wish to embarrass transvestites by calling them ll,axai', the word yĕsa'a'n, "barren man or woman," was used.

Such transformations were rare. Kutox remembered but one berdache in his day and another in the previous generation, with not more than one transformed woman at a time. Berdaches behaved like women; gathering mesquite, etc. They always went about with women, not with men. They married men and had

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

It appears quite probable that the blood referred to here is that blood which was released at the time of creation, which is the embodiment of all disease and is ever present in the world about. Most sickness was said to be caused by contact with this blood in "bad" dreams (p. 280), which are here defined as those of the evening and dawn.

There is no explicit account at hand illustrating the effect of this patterning on the dream narrative, but it is implied in descriptions of the content of several songs.

The song il,ica'c, for example, told "of many different things." It told how the little birds or animals of the air are preparing to go to a celebration already under way; how they got there, and how they behaved. It told how, in the middle hours of the night, they thought they should not spend the whole night there, but decided it better to go home, and accordingly how they left the celebration. The song continued that toward morning, those who stayed all night were worn out and sleepy, and how their husbands and children starved in the morning, but how those who had returned had breakfast prepared for their families.

SPIRITS

The spirits of which they dreamed were primarily birds, with some animals and insects, the mountains, certain stars, lightning and thunder, and possibly the rain. Trees were mentioned as having spirits, but that these were power sources is exceedingly doubtful. The number of spirits seems to have been definitely limited, but the basis of their discrimination from those birds, animals, or natural phenomena which were not spirits remains wholly obscure. The question whether the spirits were single individuals or classes seems to have been of no consequence to the Maricopa, hence unresolved. Thus, whether Buzzard was a particular unitary being, or whether the genus buzzard supplied an unlimited number of spirits which functioned alike, was not made clear. The impression is that they thought of but a single spirit Buzzard, of whom the birds of everyday life were but tangible and earthly representatives. This is clearly the case with Coyote, who is Coyote of the creation tales. In the case of insects, flies, gnats, crickets, and the like, these appeared in dreams as a cloud of insects operating in concert. Their plurality proves nothing, since they never appeared individually.

1:Spier E-6 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Kaveltcadom
Yuma

776 823 Sierra Estrella was thought to have a berdache living in it, hence its name, vial,xa", "berdache mountain." As explained above, this mountain gambled with the similarly named mountain near Yuma to see which should lose a warrior, who became a berdache. Presumably these two mountains also were thought to contend for the success of their people in war, because it was said of the Mohawk Mountains:

> It lies midway between the Yuma and the Kaveltcadom, so that it belongs to both people. It does not take one side, but always agrees with the mountain here or at Yuma as to which people shall die.

776 787 In dreams the faunal spirits at least appeared in human guise, or rather, as might be expected, their aspect fluctuated between avian or animal form and the anthropomorphic. "Those who see the coyote, eagle, or buzzard in dreams describe them as a boy or girl going along." "Some people dream of dogs who appear as persons." The dogs tell how they are abused by people and instruct the dreamer to tell this." Dogs are persons; that is why [825] Kutox did not beat his really annoying curs. Again in the vision recounted above: "So the owl turned around and rubbed himself all over. Then the owl stood in front of him in human form." [821] The case is somewhat different with Thunder and Lightning, which were conceived outright as anthropomorphic beings. Such a fluctuating conception of birds and animals would seem an inevitable result of crediting them with human intelligence and speech.

[644] There was no tendency to dream of one's sib totems. This is curious, because some totems, such as buzzard, eagle, and coyote, were repeatedly mentioned as spirits. Perhaps all totems were spirits: this is not clear. The failure to integrate dream ex- [182] perience with the social structure is not surprising, because the totems themselves were left functionless in relation to the sib system. Maricopa thought was accretive, rather than systematizing.

THE SONGS AND SONG CYCLES

533 787 The dream experience had its counterpart in song. The Maricopa say that songs were dreamed. They imply that all songs

[a] As exemplified in the tale of the Dog Champion, p. 396.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Yuma
Mohave

were originally dreamed, but of some the informants merely remarked that these were revived by individuals who may or may not have dreamed them in turn. At any rate, they feel that dreaming, not learning, was the orthodox way of coming by songs.

Conversely it is doubtful that there were many significant dream experiences in which songs were not bestowed. Songs were not mentioned in connection with acquiring oratorical powers: possibly they were absent from the dreams of the war leader, but I think not. In describing dreams to me, the song was always mentioned first, as though that was the most significant element. The curative powers which the dreamer acquired and the like were sometimes mentioned as though adjunct to song.

All this is generically true of the Yumans of the lower Colorado. Much, if not all, that Kroeber has written of dreaming and singing among the Mohave[11] might be transferred bodily to the Maricopa. But there are real and highly significant differences.

The Maricopa song tells the dream experience. Its burden might be almost unintelligible by reason of its oblique reference to the actual happenings of the dream, but its structure was fixed. Its structure, that is the sequence of events described or hinted at, duplicated the pattern of the dream itself. The songs or the clusters of songs that made up the cycles were narratives of the actual dream. "In his songs a man first tells what the insects or birds did to him in the early evening. They go on to tell how he went along the strings that connect the mountain tops. His song tells a story. He refers to the spirits only by nicknames, but people know what he means." Again, "all songs tell what is going on at a certain place, or what happened there, or how the dreamer was taken somewhere."

The songs were not individual verses but clusters or cycles all carrying forward the same theme. The cycle "tells of his trip, his experience in dreaming of his spirit." There might be "a hundred or more" songs in a single cycle. The length was such that they sang the whole night through. Within the cycle the songs were grouped, but how is not clear. I am not certain whether

[11] Kroeber, *Handbook*, pp. 754 f.

1:Spier E-8 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

533 801 [822] [787] Mrs. Redbird meant that the cycle as a whole was divided into four groups of songs or that the individual songs came in clusters of four. Four major groups was probably meant, since this would then represent the fourfold division of the night and of the dream experience narrated in the song. Yet it is possible that both types of grouping occurred since the pattern of fours was so strong among the Maricopa. The songs in sequence were "in different tunes," she said; illustrating by the contrast of verse and chorus in our own songs. "The sets of songs in any cycle sometimes came in fours, depending on the story the songs told. There would be four different tunes. But there were also sets of twos and threes; not always in fours."

533 A single song will illustrate the type of all. The song il,ica'c told how the little birds or animals of the air were preparing to go to a celebration that was under way; how they got there and how they behaved. "The middle part of the night," it told how they thought they should not spend the whole night there; how they decided it better to go home, and how they left the celebration. It went on "to tell that toward morning," those who stayed there all night were tired and sleepy; how their husbands and children starved in the morning, and how those who had returned had prepared breakfast for their families. Here is explicitly the quartering of the night: the journey of the early night, the dance of the middle part, the return before morning, and morning itself. There is only doubt whether the rendering of the song through a night's singing did not also conform to this quartering; that "the middle part of the night" does not also refer to the songs sung during that period. But even so, the narrative would conform to pattern.

It is doubtful that there was any element common to all songs other than the experiences of the night. It was said that "they sang about Coyote in every song and mentioned him in every tale." This probably means no more than that Coyote figured frequently in song and story. Similarly, it may be presumed that Pima Butte, with Sierra Estrella a sacred mountain, was commonly sung about since "the spirits always take a man there first" in his dreams.

1:Spier E-8 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Mohave

It is quite clear that the cycles did not recite myths, but were confined to the personal experience of the dreamer. Nor did the dreamer project himself back into the mythological period: dreams and songs referred to the contemporaneous scene alone. Mrs. Redbird was emphatic on these points, contrasting Maricopa songs with the mythological type of the Mohave, with which she was acquainted. In both points they stand in clear distinction to Mohave songs. This is important, for the nature of the songs reinforces the fact that Maricopa dreams were individual experiences of a type more general in North American than the Mohave.

Yet the myth type was not wholly absent. Two songs at least told fragments of the Creation tale. Buzzard song related "all about" the creation; the appearance and actions of the sick culture hero, of his cremation, of the dispersal of the people in the desert and their settling in their historic homes. The song of Frog told how "in the first part of the evening" she left her home (after killing the culture hero); how she was pursued, and how she caused a storm to rise behind her to prevent her enemies following. "It tells all about rain and wind."

Tales also occurred with soliloquies delivered in the form of song, several examples of which are given in the tales at the end of this paper. Herzog also recorded a song incidental to a Maricopa myth.[13] This is a stylistic peculiarity widespread in Southwestern tales. Such songs were not sung apart from the tales.

Not every song was dreamed, at least by its singer. Several instances were cited. It was said, for instance, of the song tcutŏ'-xâm, used when a group of boys were set to destroying a bees' nest, that "this song is not dreamed, but a man who knows how sings it." Similarly no mention was made of dreaming in the case of tatuma'npĭg, sung during the girls' puberty rites. It may be that ritual songs were not dreamed, although their content was much the same as dreamed songs. But it is more likely that their occurrence was like that of the song Deserted. "This had not been sung for a long time. One man wanted to start it again for a dance. Someone else had dreamed it long ago: this man did

[13] Herzog, *Yuman Musical Style*, pp. 188, 224.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Yuma

533 787 [535] not dream it, he merely danced it again." The probability is that, of the songs in use at any one time, some were recognized as dreamed, others learned, with the assumption that singers of the latter would ultimately dream their songs as well. Obviously the Maricopa were minimizing the actual learning of the highly stylized songs, traditional or borrowed, in favor of their theory of dream origin.

177 533 The tribal song repertory must have been fluctuating, due to intertribal diffusion and to death of the singers. Borrowing of songs on a wholesale scale is demonstrable among the Yumans and their neighbors, as Kroeber and Herzog have pointed out.[14] According to my own information various songs of the Maricopa and their guest tribes on the Gila were obtained from sources

533 [768] outside. Songs were dropped on the death of their singers. At the cremation of a singer the mourners sang his songs, "only four of them," and then burned the gourd or basket drum he had used as accompaniment. By doing so they held the songs have been destroyed. The song lay fallow as it were until it was resurrected

[787] by a new dreamer. Two instances were given: Eagle was dreamed by a man who sang it once or twice and died. "They sang it no more." Dragonfly was "started again," but sung only a few times: the singer died. Recently they sang a man's favorite songs at his cremation, whether or not he had been a singer, and within a month or two began to sing them again.

Occasions for the use of songs were numerous. Not only were they in use at all social celebrations and dances, but provided incidental entertainment at evening gatherings in the meeting house when topics for discussion were exhausted. At such times

[756] shamans, almost without exception, sang their curing songs by way of entertainment. (So stated Kutox, but Last Star declared such songs were held secret for actual curing.) Some of these

[527] festivities recurred with annual regularity; for instance, the dances when the wheat came up in February and at the harvest of August–September, or at the sahuaro drinking bout in mid-June. Others were at irregular intervals during the year; at races and games. In times of starvation they went to other tribes

[14] *Loc. cit.*

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15

and sang for them, receiving gifts in return. War and scalp dances, puberty ceremonies for girls, and bee-killing ordeals for boys were other occasions. Songs, of course, were used in curing and at the cremation and mourning rites. The impression is that singing and dancing was very frequent, although ritual dancing was wholly unknown to the Maricopa and their associates.

The list in Table VII embraces all songs known to two informants, Kutox and Last Star. In addition to songs of the local tribes (that is, the mixed group of the Maricopa community), it contains their responses to the names of the Yuman song series noted by Kroeber.[14] They rarely hesitated in ascribing a song to a particular tribe (although they may not always have been correct) and their evidence, obtained independently, was rarely contradictory. It is significant how frequently their identifying remarks duplicated those furnished by Kroeber. I have thought it advisable to give here the song names from Kroeber's list used as cues in order to show what evoked their responses. It should be pointed out that these songs and song-series had recognized names, titles in our sense.

The following notes on songs were recorded.

Blackbird was the proper name of the song about Deer, "because the man who dreamed of the Orange Shouldered Blackbird could cure any sickness derived from the Deer." One who dreamed of Deer would always sing, but he was too shy, "too cowardly," to sing before others. He had several men who sang with him, and would gradually let his voice drop, leaving the others to sing. "He did this because deer is the principal food; hence this man would fear being killed by other shamans." He also cured.

Buzzard told "all about the creation"; how the culture hero appeared and acted when he sickened; of his cremation, and how the people dispersed in the desert and settled in their historic homes. At the war dance, there were formed two opposing lines of men and women alternately, with the singer in the middle of

[Text continues on page 263.]

[14] *Handbook*, pp. 755 f., 786. Kroeber lists as Maricopa songs according to Maricopa information: Salt, Deer, Taris (i.e., Killdeer), Buzzard, and Mockingbird. The last alone was not mentioned by my informants.

1:Spier E-5 (1929-1932) 1933 NT16 River Yumans NT16

171 ● 533 534 192

TABLE VII

Tribal Identity of Songs

(According to Maricopa Information)

Local Name	Cuc Name (from Kroeber's List)	Maricopa	Halchidhoma	Kavelchadom	Kohuana	Yuma	Mohave	Pima	Kaiwa	Yavapai	Accompaniment: Gourd Rattle	Accompaniment: Butt Basket	Accompaniment: Scrape Basket	Use
akil	akil	....	....	....	....	....	....	....	×	....	....	....	....	.....
arrowweed (axta')	ahta (cane)	....	....	....	....	....	×	....	....	....	....	....	....	.....
bat (kumpányakš'c)	bat	....	×	....	....	....	....	....	....	....	×	....	....	.....
birds	birds	....	....	....	....	....	×	....	....	....	....	....	....	.....
blackbird (xaaikwa')	deer	....	×	....	....	....	....	....	....	....	....	×	....	curing
buzzard (cx)	buzzard	×	....	....	....	....	....	....	....	....	×	×	....	war and scalp dance, and pleasure
catukpo'tás	satukhota	....	....	....	....	×	....	....	....	....	....	....	....	.....
cottontail	rabbit	....	....	....	....	....	....	....	....	×	....	....	....	.....
crow	raven	....	....	....	....	×?	....	....	....	....	....	....	....	.....
deserted (vilspo')	sakachara	....	×	....	....	....	....	....	....	....	....	×	....	frequently danced; war dance
dragonfly (xanavaaz')	dragonfly (ahakwa'ilya)	....	×	....	....	....	....	....	....	....	....	....	....	involved a performance
eagle (lspa')	eagle (ohwera)	×	....	....	....	....	....	....	....	....	....	....	....	.....
enemy standing (kwickvaa')	———	....	×	....	....	....	....	....	....	....	....	....	....	war and scalp dances
frog (xanyl')	frog	....	×	....	....	×	....	....	....	....	....	....	....	for pleasure, but brought rain
grebe (xaltau'p)	halykupa (grebe)	×	....	....	....	....	....	....	....	....	....	....	....	.....

TABLE VII—*Continued*

Local Name	Cue Name (from Kroeber's List)	Maricopa	Halchidhoma	Kavelchadom	Kohuana	Yuma	Mohave	Pima	Kamia	Yavapai	Accompaniment: General Rattle	Accompaniment: Bass Basket	Accompaniment: Scraper Basket	Use
hand game (tatuðul,l'g)	tudhulva (hand game)	×	×	×	×	....	....	....	....	....	....	....	....	"sung by everybody here"
ivaðo' (a fly)	avadho (an underground insect or chrysalis)	....	×	....	....	....	....	....	....	....	....	....	×	the principal war dance song; also when enemy was killed and for pleasure
il,ica't'c	alyaa	×	....	....	....	....	....	....	....	....	....	....	....	.....
kara'uk	ohoma	....	....	....	....	×	....	....	....	....	....	....	....	at mourning rite
kultš'ck^{a}	kamtoaka	....	....	....	....	....	×	....	....	....	....	....	....	.....
lightning (xuaδ'v^{a})	orup	....	....	....	....	×	....	....	....	....	....	....	....	.....
morning star (xomâcr' kovâtai'ya)	——	×	....	....	....	....	....	....	....	....	....	....	....	war leader's song
mountain killdeer (vitaai'c)	——	×	....	....	....	....	....	×	....	....	....	×	×	with special war dance performances; and when enemy was killed
nighthawk (uxu')	orup	×	....	....	....	....	....	....	....	....	....	....	....	scalp dance
oxo'mc	ohoma	....	....	....	....	×	....	....	....	....	....	....	....	mourning rite
people (pipa')	pi'ipa	×	....	....	....	....	....	....	....	....	....	....	....	war and scalp dance
rat (uxu'l,^{a})	ohulya (rat)	....	×	....	....	....	....	....	....	....	....	×	×	for pleasure

171
192
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TABLE VII—*Continued*

Local Name	Cue Name (from Kroeber's List)	Maricopa	Halchidhoma	Kavelchadom	Kohuana	Yuma	Mohave	Pima	Kaina	Yavapai	Accompaniment: Gourd Rattle	Accompaniment: Bone Rattle	Accompaniment: Scraper Rattle	Use
red ants (cimaδul,ᵉ).....	chamadhulya	×	....	....	....	....	....	....	....	....	....	....	....	scalp dance; occasionally for pleasure
salt (δa'c).....	salt	×	....	....	....	....	....	....	....	....	....	....	....	war (?) and scalp dance
seal (tuɣa'aᵉ).....	tuharl (rattle)	×	....	....	....	....	....	....	....	....	×	....	....	war and scalp dance (?)
sun (lnyā').....	nyavadhoka	×	....	×	....	....	....	....	....	....	....	....	....	"any time for fun"
tatuma'npig.....	tumanpa	×	....	....	....	....	....	....	....	....	....	....	....	with dance at girls' rite
tcutδ'ɣam.....	chutaha (crane?)	×	×?	×?	×?	....	....	×	....	....	....	....	....	probably all local tribes; boys' boo-killing ordeal
tuma'np.....	tumanpa	....	....	....	×	....	....	....	....	....	....	....	....	for pleasure; war dance
tuma'npᵘko'lls (long tumanp).....	long tumanp	×	....	....	....	....	....	....	....	....	×	....	....	for pleasure
turtle (kapē't).....	turtle	....	....	....	×	....	....	....	....	....	....	....	....	war (?) and scalp dances
twisting (ɣikwi'alc).....	hayakwira	×	×	....	....	....	....	....	....	....	....	....	....	curing
vinimulya.....	vinimulya	....	....	....	....	....	×	....	....	....	....	....	....	.....
wine (ɣatca').....	———	×	×	....	....	....	....	×	....	....	....	....	....	sahuaro drinking
ɣamutcl'tc.....	mat-hamuchicha	....	×	....	....	×	....	....	....	....	....	....	....	.....
yaɣai'k.....	nyohaiva	....	....	....	×	....	....	....	....	....	....	....	....	.....

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Mohave
Yuma

one line, supported by a man on each side, all three with rattles. The lines moved backward and forward. It was also sung at the scalp dance, and in general, at times of rejoicing; always with a gourd rattle accompaniment.

The recorded text of one song of this series follows.[16] Below each line of text is given the equivalent in normal speech; other words and elements are meaningless, being inserted merely to carry the song.

xaĭlnyi kõ̤nai'yumi'ṇyik,aviyŏ'nak,amiyŏm
miviya'k
He went crying

Repeat this line twice.

akuṇpiṇyipõ̤ṇ'aiva'	xatcu'akwĭsŏa'	kumaṇaṇaxai	xima'ṇalyõ̤ṇaxuta
pipa	xatcu'akwĭsŏa's	maxai	mĭl,ăxo'c
a person	cold weather taking	boy	wing

skuuva'ṇapa'xa	anyu	miṇiŏau	tcaiyĭ'mavi'ya	
kuvăpa'năn		ăŏau	tcaiyĭ'mg	viyak
end [of wing]		take	send it away	on its way

Free rendering: "He went crying. The boy-bird, Taking-cold, sent his wing tip on its way." Taking-cold was the name of an unidentified bird, which arrives in this area about October. He figures here as a person, a boy. Buzzard went along crying, because he was not fast enough to bring back what he desired. (What it was Last Star did not know.) The bird Taking-cold had more power, so Buzzard asked him to go, but Taking-cold had merely to dispatch his wing tip. "Buzzard was like a shaman who cannot bring back a sick man's soul, because he was not swift enough to overtake it. So he might send a quick boy in his place."

Catukṣo'tàs was the name of one of the twins of the Flute Lure tale (p. 373). The name of his son, the hero, kwiyăhuma'xa, identifies this song with Mohave Kwiya-humara.

Cottontail had been heard among Yavapai visitors. The cottontail and jackrabbit were sung about by shamans who dreamed

[16] For the transcription of this and other songs recorded phonographically, see p. 271 f.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15

of them, but there was no local song named for them. Similarly Fox was the subject of a shaman's song, but there was no song bearing this name.

Deserted referred to a deserted house in which, traditionally, a man was lying when he heard bird spirits gathered there singing this song. These little birds (resembling meadowlarks) were called cikátca'xák (Mohave sakachieka).[17] For this song men and women sat, beating time with sticks on baskets.

Dragonfly may have been confounded with another song. The native term for the insect, xanavâxe', also meant king, president (from Spanish *general-a*). A performance named "Moving the king around" is described in the section on dances. The song and performance were given only once, or at most a few times: the singer died.

Eagle was sung once or twice by a man who dreamed it and soon died. The Mohave name Ohwera was not recognized.

Enemy Standing bore the name of the scalp dance, a name taken from the practice of mounting the enemy scalp on a pole. It was used both in war and scalp dances. It was sung by xatisa'-lâ, an Halchidhoma chief, who dreamed of dead enemies returning to tell how they had been treated by the Maricopa. The song told how a father behaved when someone of his family was taken prisoner or killed.

Frog was sung "by everybody" for pleasure, but it brought rain because it told "all about" rain and wind. "The first part of the evening," she (Frog) told how she left her home (having killed the culture hero): continued how she was pursued and caused a storm to spring up behind her to hamper her pursuers.

Grebe (? "a kind of duck"), xaltau'p, was distinguished from loon (xalyâpu'kc) for which there was no local song (unlike Mohave). Grebe was sung infrequently, "when very happy"; probably not a shaman's song.

Hand Game: the song had the name of the game. Like the Mohave they considered this one of the song series. It was "sung by all the tribes here." They played the game every night. It consisted of only a few songs, indefinitely repeated; telling that

[17] Kroeber, *Handbook*, p. 787, n. 1.

at times one will starve but have plenty at others, referring to losing and winning. 533

In the single song recorded, the words are wholly meaningless.

wa'xamĕlawe'owĭna hauoyĭk katco'yomĭna awe'owĭna [539]
Repeat this line twice.
xale'ĭpiu iu'ĭna 'iaia 'iaia xa . . . .
xallpĭlĭp wiyu'ĭna

Ivaθo' was a small stinging river fly, with gray stripes on its sides. "Just sat around in rings for this song." The cycle told of playing various games and how they went to war. The single song recorded, which follows, tells of the hoop-and-pole game (xutu'ʀᴬ), and "that people here would some day be playing it." The willow poles were scraped, hence referred to as white, straight, and smooth. (Below each line of text appears normal speech.) 533 539

tcaiyula' kwunu'k wiya'k
tcaiyu'lg vunu'k
rolling they are doing it [meaningless]

tcaiyula' kwunu'k tcaiyula'k

nonwi'ya tcaiyula'k kwunu'm
vunu'k
[meaningless] they are doing it

Repeat all foregoing.

Inyna'amsa'vi yŏmsavi'm 'waʀ'wa'ʀᴬ
nyĭmasa'vi 'wa'ʀa'wa'ʀᴬ
white [and] evenly smooth

Repeat whole first phrase.

Free rendering: "They are rolling the hoop. They are doing it. The pole is white and evenly smooth."

Il,ica'c (meaning unknown) was the song of the birds who attended a celebration lasting through the night (given in detail above). "A Cocopa dreamed ĕlca' (meaning unknown) over here in the old days and the people have taken it up"; presumably the same song. 533

Kultĕ'ckᴬ was the Maricopa response to Mohave Kamtoska (an unidentified brownish bird). It was described as a bird like

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Mohave

a cardinal, but brownish, with a head crest; its habit being to destroy other birds' eggs and corn. There was no song of this name locally.

Morning Star (its name means literally "big star") was the transformed old woman of the Flute Lure tale. Since the morning star "had especially to do with war," a war leader dreamed of it. The song described his warlike deeds.

Mountain Killdeer, with Deserted, was probably the most frequently sung song series, to judge by the manner of reference. This was a Maricopa song also known to the Pima. Two performances which accompanied its singing are described in the section on dances: in one the singer made models of butterflies flutter to his tune; the other was a dance form involving a clown. The song was also used in the war dance and at the time news was received that an enemy had been killed. That night people went to the house of the singer to sing this song, without dancing. On such occasions a woman who wishes to assist him singing seated herself right beside the singer on his east side.

One song of this series was recorded.[18] (Normal speech equivalents are given below each line of text.)

aviaovõṇa kaviovaṇa aviaovõṇa kaviovam
vovak
He [Coyote] is here ditto ditto ditto
Repeat this line.

akupiipaṇai kwiɣatalwaa ĭnyăməsoṇaa
pipai ɣataluwe' n,ĭməsa'vȧ
a human Coyote white

siiyămavii ikwalacaata anyumiiðau
avi kwalacau' ðaug
stone obsidian he took

itcŏpyuaak iyoṇaamoṇai ikŏṇakyŏṇavĭk
ĭtcĭpl,ia'kăm amai' kĭk,a'vĭk
He carried it in his mouth sky [He] went around

iyoṇamat ikoṇak,avĭk
amat kĭk,a'vĭk
earth [He] went around
Repeat first line.

[18] Another song text is given on p. 241.

Free rendering: "Coyote is here. He comes as a white human. He took an obsidian stone. He carried it around the sky in his mouth and he carried it around the earth." The song praises Coyote for his quickness in carrying the stone around the sky and earth; in praise he is described as white.

Oxo'mc (meaning unknown) was volunteered by both Last Star and Kutox as sung by the Yuma together with Kara'uk. This was also Kroeber's information from Mohave sources.

People was sung at war and scalp dances. Its content was ironical: how the enemy fled but were taken captive; how well they were cared for instead of being badly treated; how a father among them shed tears of joy, not sorrow, at this outcome.

Rat was a song without dance used for pleasure of an evening. The accompaniment was with a basket beaten and scraped. The animal referred to (uxu'l,$^{\Delta}$) is larger than a packrat, its tail with a bushy tip, and does not build a nest but burrows.[19] The song told about the rat's home and the paths it took.

A song of this series was recorded. (Normal speech is again given below each line of text.)

xaiiĭca'maθi'aiik	ai'icamaθi	yĭxaiĭca'maθi'
cŏmâθi'k		
He does not know		

Repeat last word four times.

xiyomaxu'l,	maxu'l,	xuma'ʀ
uxu'l,$^{\Delta}$		xuma'ʀ$^{\Delta}$
rat		boy

hĭcima'txaiĭ'ta	u'l,	xiaiĭ'c	ca'maθi
âma't	ta.u'l,ĭg		cŏmâθi'k
[his] dirt	heaped high		he does not know

Repeat last two words twice.

Free rendering: "He does not know where his home is. The rat is a boy. His dirt pile (i.e., his home) is heaped high. He does not know where it is." It describes how a young (boy) rat did not know where his home was, but implies that he finally reached it. Like all songs the tale was left incomplete: "everybody who dreams tells in his song how someone started for a place, but

[19] This corresponds to the Mohave discrimination ohulya, "rat," from ama'-l,k," "packrat."

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15

533 never tells how he got there. He always stops telling before that [539] point."

Salt was sung by old men and women "at the time they killed or captured an enemy" (war dance as well as scalp dance?).

Seal (i.e., fasten) was "probably sung when they killed an enemy, because it was not sung for mere amusement." It may refer to sealing the cover on the jar in which scalps were stored.

[881] *Tatuma'npig* was the name of both dance and song at the Maricopa girls' puberty rite. The song referred to purifying the girl, making her strong and industrious, dignified, kind, gentle, able to withstand thirst, to run well, and the like. The dance [535] form was a line of girls with the menstruant at the middle facing a line of men, both moving backward and forward together. Last Star pointed out that this was not the song *Tuma'np*, a Kohuana song sung for happiness and when going to war by old men and women.

Tuma'np̣ko'lïs, "long tuma'np," was sung by Maricopa; a wholly different song from tuma'np. It was called "long" (ko'-lïs) because "it holds," drags. A few old men and women would [534] gather to sit singing this when they were happy, accompanying themselves with a gourd rattle.

533 A single song of this cycle was recorded as follows:

539

xikwai	amo'likwai	amo'likwai	amuwa'ṇkol [?]
xikwai	amo'li		
the giver	[an exclamation?]		[meaningless]

xiyai'awi'valĕm
vawi'm
he did this

Repeat all this twice.

The song was said to relate how a certain bird or animal did something.

533 *Tcutŏ'x̣àm* (meaning unknown) was sung by Maricopa, Pima, [171] and "probably all others here." It was sung when they started to look for a nest of bees which young boys were expected to exterminate. "This represents going to war." The song was not dreamed, "but a man who knows how sings it." Its content was a strange combination: it told of plentiful crops and water; then

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Kohuana
Halchidhoma
Mohave

about the bees as enemies; how they were finally exterminated; then how happy they were that the crops were coming up nicely and the enemy all slain. [533]

Turtle was sung "for fun but mostly when they killed an enemy." Its words were "difficult to make out" (because in the Kohuana tongue?). The old man singer had three or four more to help: they called each other by "what was almost a kinship term," ĭnyă'ł (a Kohuana word).

Twisting was a shaman's song among Maricopa and Halchidhoma, used as a last resort in the treatment of a kind of "rheumatism," in which the legs, arms, or body were twisted. The song was called by the same name as the disease, x̣ikwi'rĭc (from âkwi'rà, to twist something). It may be significant that the Mohave song name Hayakwira, to which this song was given in response, refers to a twisting animal, a rattlesnake. [755]

Wine, that is the fermented drink made of giant cactus fruit, was sung only at the celebration when this was drunk in mid-June. The Halchidhoma informant said, "The Halchidhoma were the first to sing it, the Pima got it from them, and the Maricopa from the Pima." There was no special dance with the singing. "When they are drunk they think of war." He who first dreamed it heard the dead enemy singing it. It described "red water" (blood), its appearance and how it was made; apparently identifying the sahuaro drink with blood. It told how the enemy joins for the drinking: they had been together in fighting, now they would be together drinking. The name of the song x̣atca' was related to that of the celebration, x̣atca'poŭm, "water mixing." (This song should not be confused with x̣ĭtca', "Pleiades," which although known to Mohave, was not sung locally.) [173] [177]

Yax̣ai'k (meaning unknown) was sung by an old woman or man who stood leaning on a staff. It is identical in this respect with Mohave Nyohaiva, and like it refers to fighting. The song described how the enemy behaved when chased, how he was caught, and how his relatives felt. It declared that they were not crying but dancing for joy because their son was killed: an insult.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

The song names shown in Table VIII, also derived from Kroeber's list, were recognized so far as their possible meaning in Maricopa was concerned, but they were not known as songs to

TABLE VIII

Cue Name	Maricopa Equivalent	Meaning or Comment
———	amŏ'ṣ	mountain sheep: "too sacred an animal to describe"
awi-kunchi	kwiyu'c	meteor
chichohoichva	tcuhwĺ'tc	There was a story "called" tcuhwĺ'tc containing songs among the Maricopa, but the songs were not sung independently.
djokwar (speech)	tcŭkwe'xĺk	speech
hacha (Pleiades)	x̣ĺtca'	Pleiades
humahnana (malodorous beetle)	x̣amĺsnŏ'n	malodorous beetle
ichulyuye	hasu'lg	a kind of rheumatism
ipam-imicha (person cries)	ipamĺ'tc	a person crying
halypuka (loon)	x̣alyȧpu'kc	loon
hikupk (venereal disease)	tcŏx̣nu'x̣	a bad disease (venereal?)
keruk (mourning ceremony)	kčȧu'kȧm (Halchidhoma)	mourning ceremony (cf. Yuma karu'uk above)
nyikwar (crane)	nȧkwe'	crane
nyimi (wild-cat)	namĕ'ṣ	wild-cat
parhau (fox)	xatȧluwe'	coyote: sanȧmiyo' (meaningless) was its name in myths
sampulyka (mosquito)	cămpu'lĺg	mosquito
yaroyara	kwiya'xoya'xȧ	This was the "name" of the songs of the old women with scalps in the tale of Coyote (p. 362).

either of my informants. It is obvious that some of the Maricopa words brought to mind by these cue names have nothing to do with the subjects of the named songs.

The following song names illicited no recognition: antelope, av'alyunu, beaver, chayautai, goose, haykwesa, hehltamataie, hortloi, kachachwar, mountain, rattlesnake (ave), wellaka.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

MARICOPA MUSIC[20]

BY GEORGE HERZOG

The following Maricopa songs recorded by Dr. Leslie Spier share in the traits of the Yuman musical style. These traits are: the absence of strong accents or pulsations, placid flow of the melody, pleasing alternations of two-unit and three-unit rhythmic figures, simplicity of the tonal development and clearly balanced structure.[21] But the outstanding characteristic of the Yuman style, the introduction of a new part, imitating the main motive on a higher tonal level,[22] does not seem to be as common in Maricopa songs as it is in the songs of other Yuman tribes.[23] Among the songs that follow, Nos. 2, 3, and 4 have this "rise" clearly; in No. 6 there is a suggestion of it (in the more emphatic use of *b* in the *g* phrase); in No. 5 only a change of rhythm appears. The fact that this peculiarity is represented somewhat weakly in Maricopa songs may be due to Pima influence but this could be established only on the basis of more material.

No. 1 is in 18/8 (3/2) rhythm. With the change of the text in a^1, the triplet-movement is temporarily broken, the phrase has now 20/8 and 17/8 (or 19/8 and 18/8); in the variant 16/8 and 17/8 (or 15/8 and 18/8). The melodic weight is fairly evenly distributed over the two tones of the melody, still *b b* can be con-

[20] These songs were recorded on a phonograph. With the exception of No. 3, they were sung by Last Star (from whom No. 1 was obtained twice): No. 3 was sung by Claude Redbird. Each song is but a single song from the long series of the same name. The texts of the songs, which are printed in the notes above, were obtained independently of the phonograph records. Dr. Herzog has undertaken the awkward task of fitting my texts to the words as heard from the records. He writes: "I did not have much trouble in fitting the text to the music; still at a few places this has not been entirely successful and our texts disagree on a few minor points. I have placed in parentheses a few syllables where I am either not absolutely certain that I am hearing what I ought to, according to the text you sent me, or where I hear something definitely different from the indications of the text. These are, of course, points of minor importance. At one place I have a question-mark in the text since I can not make out the syllable (No. 3, second line)."—L. S.

[21] See *The Yuman Musical Style.* [22] *Op. cit.*, pp. 196–97.

[23] This is borne out also in the Maricopa songs of the story of Na'sia, recorded by me from the Pima.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

533 sidered the tonic since it is on the arsis and is also the final tone of the melody. The song has been recorded twice; the two renditions are identical, except for the slight change in a^3 which is given in the last line. The original was sung a half-tone (and an octave) lower.

No. 2 has a somewhat intricate rhythm which is achieved by rather simple means; in place of the 2/8 units with which the song starts out 3/8 units appear at places. In the first, second, fifth, sixth and seventh phrase this unit (taking up the third to fifth eighths) has the value of 5/16 only. The original was sung an augmented seventh lower.

No. 3 is in straight 4/4 rhythm. The hesitant figure marked ♪˅♪ is approximately between ♪♪ and 𝅘𝅥𝅯𝅘𝅥𝅯. The phrases *ab* are repeated three times before *c* is introduced. The whole of the phrase *c* (until [*a*]) is somewhat lower than noted. The original was sung a minor third (and an octave) lower.

No. 4 is in 9/8 rhythm, except for the first bar of the first phrase which has also the values 11/8 and 10/8. The song ends at ||. The original was sung an octave lower.

No. 5 has a rhythm that alternates between 3/4 and 6/8 (or 3/8) patterns. In the first two renditions of the song, the second half of the second, third, and fourth bar and the fifth bar have 6/8 or 3/8 rhythm (marked with brackets). In the third rendition (which brings a change in the text) the 3/4 units disappear and the melody is repeated entirely in 6/8 and 3/8 rhythm, but unchanged otherwise. The first three tones may not belong to the song. They are not given in the subsequent renditions and represent perhaps the title of the song, spoken by the singer before commencing to sing. The original was sung a seventh lower.

No. 6 consists of alternating 2/4 and triplet-units of rhythm. At times (as in the second unit of the first bar and in the third unit of the seventh bar) either one of these figures could have been intended by the singer. The song has three parts. The second part is a repetition of the first one, shortened through the omission of the *d* phrase. The third part introduces new phrases, of which *e* resembles *a*, *f* is similar to *c* and *g* is again a modification of *a*. The original was sung an octave lower.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

No. 7 has 12/8 for its fundamental rhythmic pattern. In the first two renditions of *a* the first bar is lengthened to 13/8. The phrase *c* consists of a 6/8 and a 12/8 section, the latter being a repetition of the second half of *b*. After two renditions of the verse, the *a* phrase closes the song. The original was sung an octave lower.

Explanation of the signs used in the transcription:

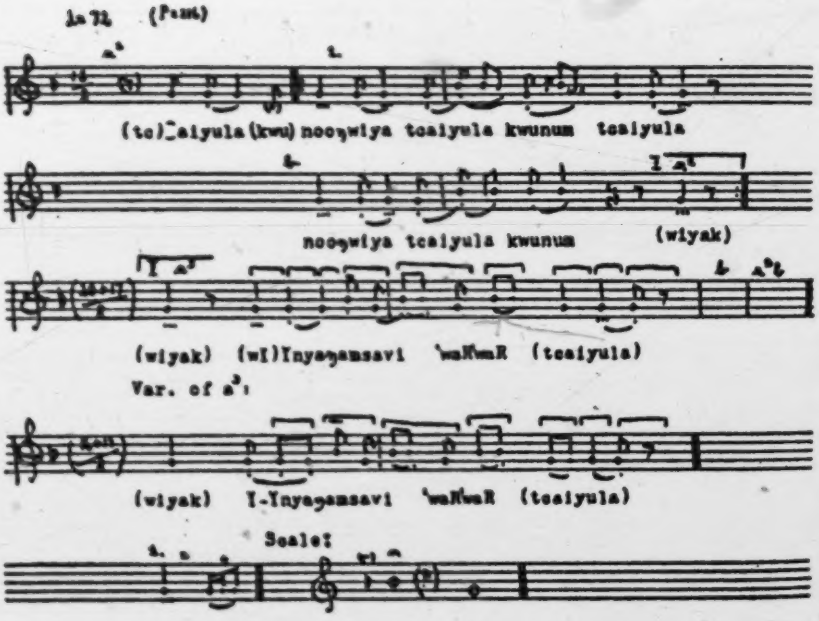
+	over a tone:[24] slightly higher intonation of the tone (not more than a quarter-tone)
−	over a tone:[24] slightly lower, as above
	tone of uncertain pitch, approximately where the stem ends
	tones of slight weight, ornamental tones
	pulsations of the voice on a sustained tone
	portamento
	glissando, strong glide
	short breath or hesitation, pause without rhythmic significance
	lengthening of the value of the tone (with no more than the half of the noted value)
	shortening, as above
	subdivision of a bar
	tentative division
	over a group of notes: the tones form a unit of rhythmic phrasing

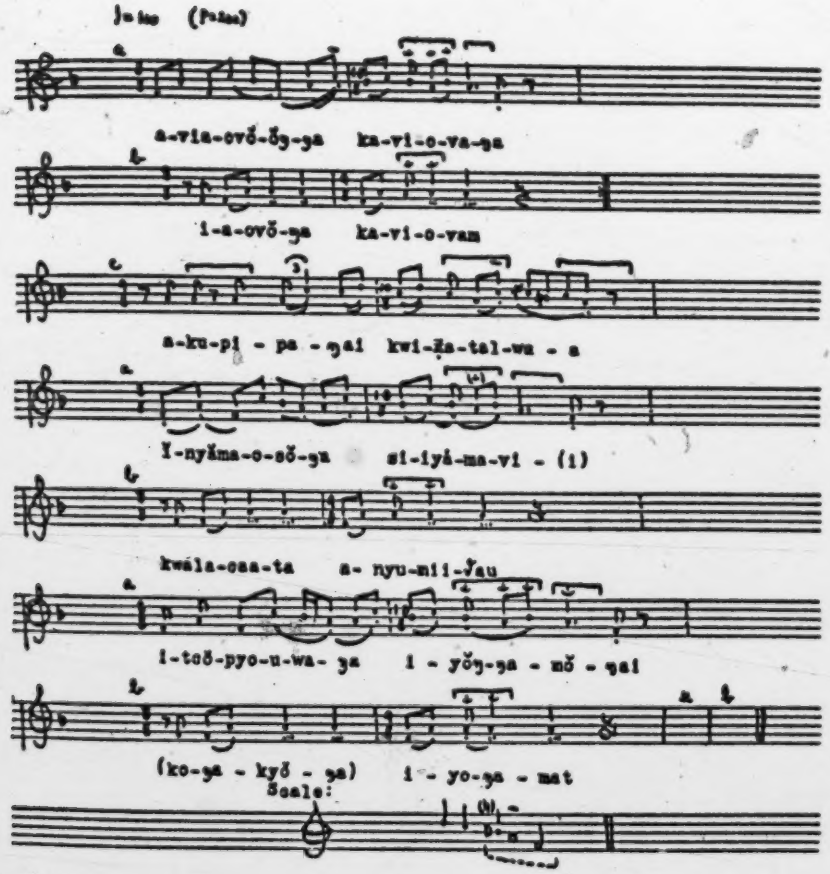
[24] Or over a sign for a sharp or a flat.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

126
533 In the scale-schemes, the time-value of a note is symbolic of the melodic weight the tone carries in the melody. A whole tone indicates the tonic, a 𝄐 indicating the final tone. Notes within a bracket form a section of the tonal structure; a bracket of broken lines indicates that the section is not a very closely knitted one. A sign in parentheses indicates that the modification is a slight one or that it does not occur in all subsequent renditions of the same place.

I. IVÀθÓ SONG

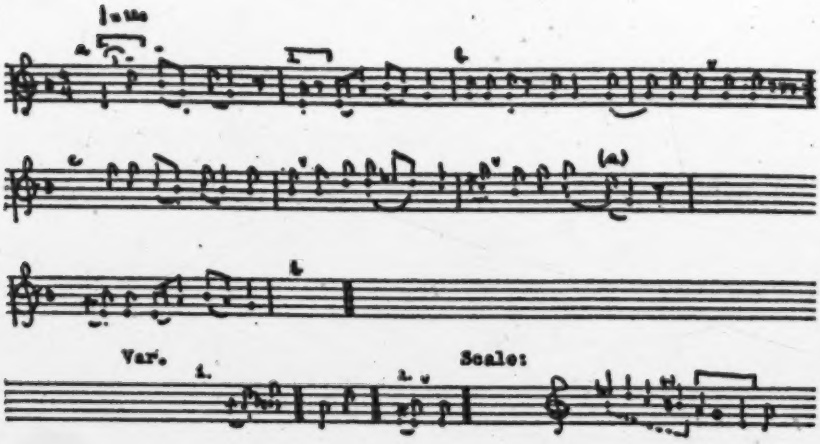
533
539

533
539

II. MOUNTAIN KILLDEER SONG

a-vla-cvŏ-ŏg-ga ka-vi-o-va-ga
i-a-cvŏ-ga ka-vi-o-vam
a-ku-pi - pa - gai kwi-ña-tal-wa - a
i-nyama-o-sŏ-ga si-iyá-ma-vi - (i)
kwala-osa-ta a- nyu-mii-ŷau
i-toŏ-pyo-u-wa- ga i - yŏŋ-ga - nŏ - gai
(ko-ga - kyŏ - ga) i - yo-ga - mat
Scale:

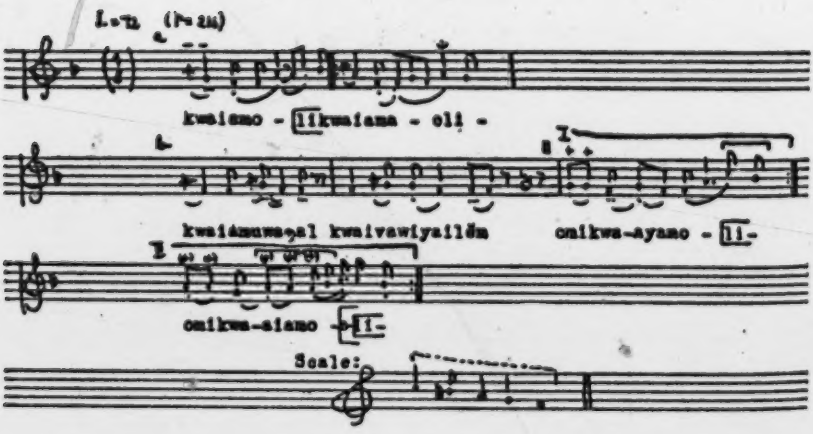
1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

533
539

III. ILYÀCÁC SONG

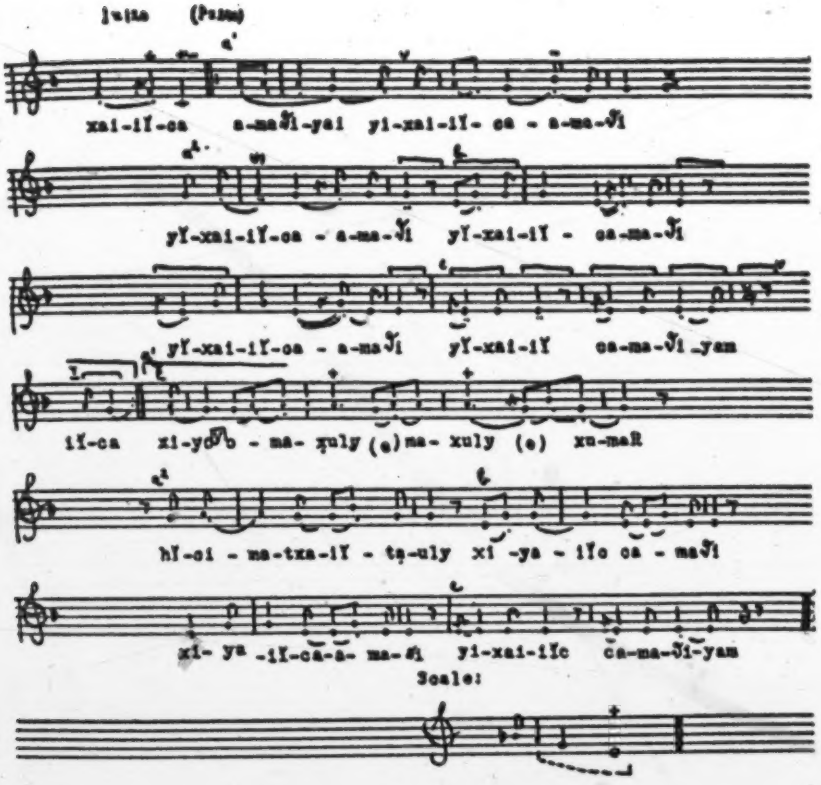


IV. LONG TUMANPA SONG



1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

533
539

V. RAT SONG

xai-iĭ-ca a-maṽi-yai yi-xai-iĭ- ca - a-ma-ṽi
yĭ-xai-iĭ-ca - a-ma-ṽi yĭ-xai-iĭ - ca-ma-ṽi
yĭ-xai-iĭ-ca - a-ma-ṽi yĭ-xai-iĭ ca-ma-ṽi yam
iĭ-ca xi-yo ṽ - ma- xuly (e) ma- xuly (e) xu-maR
hĭ-ci - ma-txa-iĭ - tẹ-uly xi -ya - iĭc ca - maṽi
xi- ya -iĭ-ca-a- ma-ṽi yi-xai-iĭc ca-ma-ṽi-yam
Scale:

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

VI. HIDING GAME SONG

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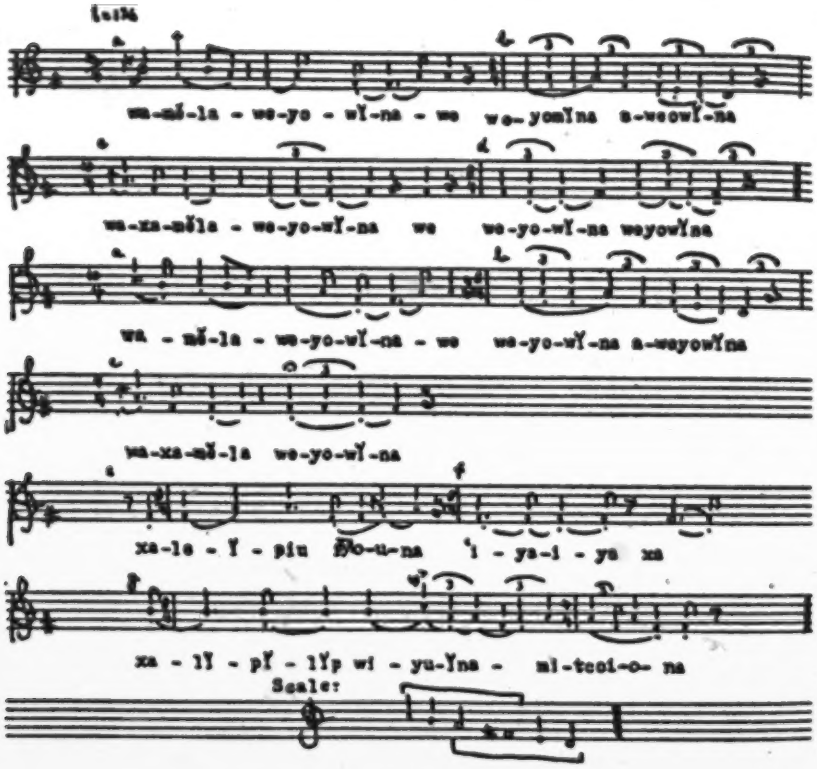
wa-mĭ-la - we-yo - wĭ-na - we we-yomĭna a-wewĭ-na
wa-xa-mĭla - we-yo-wĭ-na we we-yo-wĭ-na weyowĭna
wa - mĭ-la - we-yo-wĭ-na - we we-yo-wĭ-na a-weyowĭna
wa-xa-mĭ-la we-yo-wĭ-na
xa-le - ĭ - piu ho-u-na i - ya-i - ya xa
xa - lĭ - pĭ - lĭp wi - yu-ĭna - mi-tcoi-o- na
Scale:

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

VII. BUZZARD SONG

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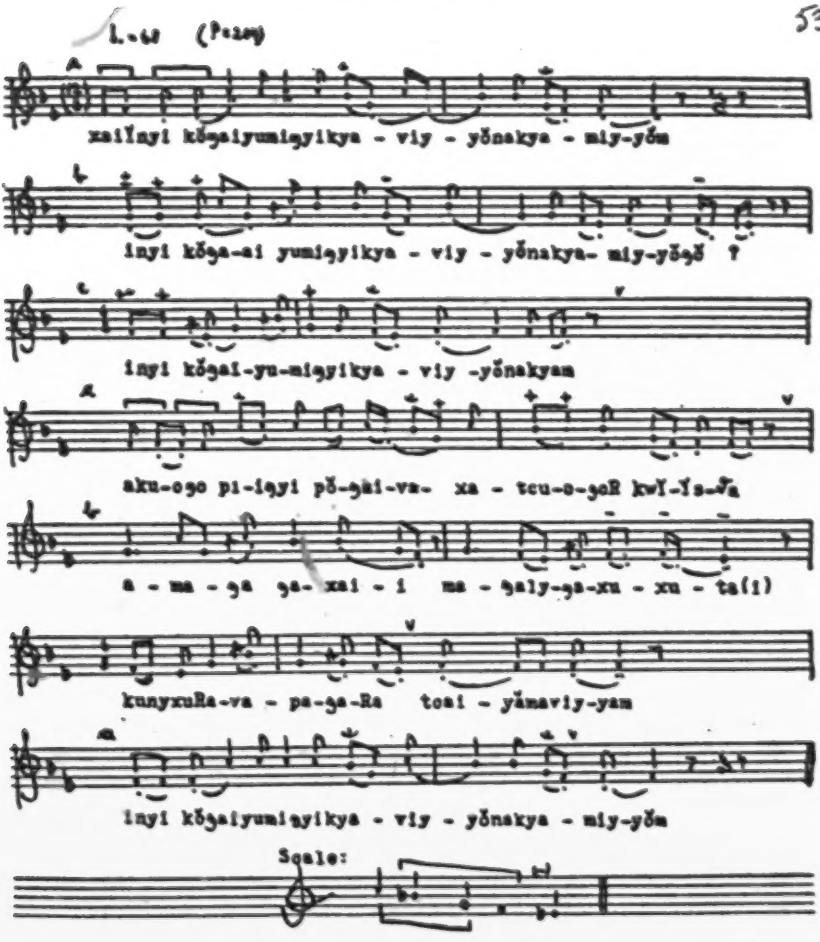
xaiĬnyi kŏŋaiyumiąyikya - viy - yŏnakya - miy-yŏm
inyi kŏŋa-ai yumiąyikya - viy - yŏnakya- miy-yŏŋŏ ?
inyi kŏŋai-yu-miąyikya - viy -yŏnakyam
aku-oŋo pi-iąyi pŏ-ŋai-va- xa - tcu-o-ŋaR kwĬ-Ĭs-ŏa
a - ma - ŋa ŋa- xai - i ma - ŋaly-ŋa-xu - xu - ta(i)
kunyxuRa-va - pa-ŋa-Ra toai - yămaviy-yam
inyi kŏŋaiyumiąyikya - viy - yŏnakya - miy-yŏm
Scale:

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

192 756 [648] cure" was translated by my interpreter into Maricopa as axna'l-mĭtce"vĭk, "gourd [rattle] singing."[30] This may be because they now call in Pima shamans.

755 Usually at a cure several old men sat beside the shaman to lend him their strength, but they did not sing.

[276] Before the shaman began, he smoked two or three cigarettes or even four if the patient was very sick. He also stopped from time to time to smoke. "The shaman felt weak without his tobacco, like a man without food and water. He smoked to make himself feel strong." It is not clear that the shaman blew smoke over the sick man. Last Star did not mention it as part of the [115] procedure and his statement that the shaman stopped to smoke implies otherwise. Kutox, on the other hand, said that he blew smoke over the patient's body, but did not describe it in his own cure, cited below. The tobacco used by shamans did not differ from that of the layman.

533 755 The shaman sang two songs or four over the patient when he knew he would recover. Only if the patient was seriously ill did the shaman begin singing from the first. "His songs were like prayers." He sang them to gain strength. These were songs he had learned in dreams and which he used only when curing; otherwise he kept them secret. The songs told how the spirit had taken him to the mountain tops to reveal the cures, but they did not describe this explicitly. In the course of his songs he named the disease and told the patient that "when he heard these songs he might get well."[31]

[822] If, while singing, the shaman mentioned only things that were white (birds or whatever) and called the patient's breath white, 533 755 763 the auditors were sure he would get well. But if he changed these references to black, the patient was doomed. On the fourth night (theoretically a shaman was given four nights to effect a cure), if

[114] [30] Forde's Yuma informant, ascribing the use of a rattle to the Maricopa, was presumably mistaken (*Yuma Ethnography*, p. 198).

[171] [31] Informants had never heard of curing by the songs of animals diagnosed as causing the disease, as did the Pima; such causes being foreign to their belief. Possible exceptions were the singing of Blackbird song for sickness "caused by the deer" and the belief that rabbits caused illness and supplied its cure.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Mohave

the shaman saw the case was hopeless, he sang during the first half of the night to persuade the sick man not to go to the other world. He reminded him that all he owned was here. During the latter half of the night, toward morning, he "pushed him on," telling him that the other world was pleasant; there he would be as happy as were those who had preceded him. All this he told in song, not by oration.

A shaman ordinarily knew the cure for only a single sickness as taught him by one spirit; rarely he would know two or three, having been taught by various spirits. He would try for a day or two, and if he found he did not "know the sickness," he gave way to another. Theoretically he needed four nights to make the cure. Five or six shamans might be called before the patient was cured. A number of sick might gather to be cured at one time by a single shaman.

The fee was a horse, a native woven blanket, a small strip of woven cloth, or a string of beads; in later times a dollar a night. No mention of pay was made before he began: if he did not cure, he received no pay. Kutox stated that if he failed of a cure, he was nevertheless offered half the amount because he had tried, but the shaman would refuse.

One who had failed to cure might be accused of bewitching the patient and be killed. Undoubtedly had he accepted payment when he failed, they would be certain that he had bewitched for his own gain. In these cases the reaction was perhaps as automatic as that of the Mohave in taking vengeance on a shaman who failed: "they would give him no chance at all." Nevertheless, I was assured that the Maricopa did not kill an unsuccessful shaman whose efforts were believed to have been honest.[32]

The only instance of an actual cure I could obtain was unfortunately one in which the shaman was a Pima.

I [Kutox] have been cured several times; that is why I am old. Once I got so sick I did not know myself. I had a bad headache and felt nervous all over. I started off from the field where I was working. My house was a scant quarter mile away, but I could not reach it; I had to lie down. All day I stayed there in the shade, until late in the evening they took me home. They sent for a Pima

[32] This seems also to have been the Mohave attitude (Kroeber, *Handbook*, p. 778).

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

278 his legs or arm hanging in the hole, covered with a blanket.
757 When mashed while fresh and boiled, or even chewed dry, this plant served as a specific for colds, headache, and rheumatism.
[825] Since it was believed that rattlesnakes were afraid of the plant (hence its name), it was chewed and spat on horses' hoofs when travelling at night so that they would not be bitten. When all else failed for rheumatism, a cautery was used. For this purpose the cottony seed fiber of taci'l, or a pledget of cotton rolled into a ball, was burned on the painful spot. A cautery was called tcĭmâkω'l like the balls of fiber on this plant. Ordinarily smoking was first tried to stop toothache (iθωʀa'vâk; iθω, "teeth"), or they bit on black mesquite bark, or held a mouthful of water, warm or cold. For earache (smalgâʀa'vâ; smal, "ear"), the sufferer placed his ear over a little hole in the ground into which a few coals were dropped. Blue corn was also mentioned without explanation as a cure for this. A shaman was resorted to for
[755] severe tooth- or earaches: for the latter he repeatedly puffed smoke in front of the ear and sucked out "something." The shaman for earaches was one who had dreamed of "small animals, cottontails, jackrabbits, and the like." The root of ipil,ima'n was used for sores; either mashed and boiled, when the sores were washed with the liquor, or slicing and drying the root to lay on the sores. (The plant resembled rhubarb; its root was chocolate colored and shaped like a sweet potato.)

SHAMANISTIC PERFORMANCES

789 The primary function of shamans was curing; séances were infrequent, mostly clairvoyant, and these on the whole definitely
[533] utilitarian. Shamans also sang curing songs for pure entertainment according to one informant, although a second denied it.

Shamans seem to have performed their tricks to give evidence
[527] of their powers only at large gatherings, when dances, races, and games were held. The great dances were those of January and February, when the wheat sprouted, and again at harvest time in late August–September. Another occasion for their display was at the sahurao-drinking celebration in mid-June.

The principal feat was handling live coals; swallowing and

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Halchidhoma

a man, his favorite horse decorated with paint (or several of them), was staked near by to be killed as soon as the pyre was lighted. The belief was that he could ride one to the land of the dead, packing the clothing, etc., on the others. [764] [775]

While the pyre was burning, an older man (called aume'vâ, "fire tender") poked with a long pole, running it under the corpse to let in the air, and pushing the blazing logs over the corpse so that it could not be seen. "For the relatives to see any of the corpse would make them sad." The end post was the last to finish burning. The breast and heart were held to be the last parts consumed.

All this time the relatives were about. Children and elders alike were forbidden to eat or drink. When the body was half cremated and again after it was consumed the speaker delivered an oration. After the pyre had burned to coals, everybody left except the fire tender. This would be early the next morning, e.g, if the cremation had begun early in the night. [262] [537]

When the fire had burned out, four holes were dug close to the heap of ashes, two on the south side, two on the north. Then the fire tender, starting at the west end of the heap, scraped the ashes alternately to the north and south of the center line. He then divided these two piles to the west and east, so as to form four piles. Each was put in its respective hole and covered with dirt. Dirt was also scattered over the whole place. "Then the rain obliterated all signs. It is better that way."

At the funeral of a man who was a singer, the Maricopa (but not the Halchidhoma) had singing and dancing; even the relatives rose to dance. They then returned to cry over the dead. The songs were those the dead man "had liked," i.e., those he had dreamed. The same songs and dance were repeated in their mourning ceremony. 766 533 535

Everything within the dead man's dwelling was destroyed. The objects were thrown into a hole dug beside the house, or sometimes within it. The house was then burned down. This was done because the sickness might have been left in the house, and also, if these articles were left about, the dead, returning, might be seen in dreams and the survivors sicken and die too. They 768 [775] [753]

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

He with the pike took the part of the deceased. Speech making went on all the time the sham fight continued, but there was no singing or dancing. At the end everyone stripped himself of clothing, weapons, etc., to place on the woodpile, which was then burned.

A mourning performance for a singer was described as follows. The Maricopa husband of the sole surviving Kohuana was a man who dreamed of the buzzard and sang Buzzard songs. Although he was ill, he accompanied a large party to Mexico, where he grew worse. His companions went farther, expecting to take him on their return. But a week later, when they returned, they found he had died and been buried (*sic*). The others came home. His relatives gathered at the dead man's house. They mourned two days: on the third day they built a pile of wood, sang and danced until late in the evening, when they burned everything. They burned the house and his possessions, threw away food, etc. This man had had four gourd rattles with which he taught, at night, anyone who wanted to learn his songs. Those who knew his songs well (Kutox, my informant, among them) sang at this time. The rattles were burned on the heap of clothing. Although this occurred sixty years ago, these songs were never sung again, until last year (1928) when an old man sang them.

Normally the songs of the deceased singer were used at the cremation, again at the mourning rite, and never again. Of recent years, however, songs have been resurrected only a short time after cremation.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Kohuana
Mohave
Halchidhoma

881 ciently warm in the air. The hut itself was kept warm at all times. The crescentic stone of the southern California Indians used in such "baking" was unknown here.[12]

According to an elderly Maricopa woman, Josepha Juan, on the other hand, the running was confined to the second set of four days. When she ran to a distant point in the east and stopped, her companions clapped a hand over her mouth, so that she had to breathe through her nose. Then they ran back. A [535] dance was made on each of these four days. A line of girls faced a line of men, the menstruant taking her position at the middle of the line of girls. The lines moved backward and forward. The [533] song used was peculiar to the rite: both song and dance were called tatuma'np. Last Star, an old Kaveltcadom-Maricopa, said this song was tatuma'npĭg, a Maricopa song contrasting with the Kohŭana tuma'np, sung at the scalp dance. Tatuma'npĭg referred to purifying the girl, making her strong, industrious, dignified, kind, gentle, able to withstand thirst, run well, etc.[13]

It may well be that we are dealing with a tribal distinction here; the rite devoid of dance, like the Mohave,[14] being Halchidhoma; with the dance, Maricopa.

[304] At the end of the eight-day period, the girl was tattooed.

841 The whole performance was repeated at subsequent menstruations until the girl married; four, five or six times. Should she not marry for several years the performance was nevertheless continued. Throughout the whole period she remained single, not only during the periodic illnesses, salt and meat continued tabu and the scratcher must be used.

343 The puberty hut was built expressly for the first rite at some [881] distance from the dwelling. It was kept for later use as a menstrual shelter. This was much like the storage house, but the

[12] Kroeber, *Handbook*, p. 865.

[171] [13] Kroeber (*ibid.*, pp. 786–87) records Diegueño Tu-tomunp as the equivalent of Mohave and Cocopa Tumanpa, with Tomanp as an alternative name. His Mohave informants identified it as their "Long Tumanpa," one of the forms of the Tumanpa song-series.

[14] *Ibid.*, p. 748.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Mohave

carry home the venison, if we kill this deer." So they all seated themselves around the hole. He ran fast until he got behind the bushes, then sauntered home. The women were left sitting instead of filling their baskets. They waited, watching, until they discovered they had been fooled and reached home late in the day with empty baskets.[16]

Informants knew nothing of puns. Occasional humorous incidents based on unintentional confusion of words occurred, of course.

Two old men, boon companions, always caught quail together. One went away for a time. On his return he asked his companion how quail (axma') catching was. The other replied that he did not know what quantity he had grown, thinking the reference was to black-eyed peas (axma'). This was a current story to poke fun at the one who had confused them.

A very characteristic habit of old women, seated on the ground, was to rest the left elbow on the knee and pass the heel of the left hand upward over the face, running the fingers up the forehead and through the front hair. Women constantly hold the left hand over the mouth or chin while sitting about. I did not observe this as a gesture of embarrassment in either sex.

Women were repeatedly seen idly seated on the ground, pounding the hard crust of ground around them as far as they could reach; all to no useful purpose. I never saw a man do this. Another characteristic trait was for a woman, observing ants crawling near, to brush them away with the back of her fingers, the hand held vertically, not kill them.

Women sat on the ground with their legs crossed "Turk-fashion," the outside edges of the feet flat on the ground, or with their legs drawn back and crossed under them so that they were sitting on their feet rather than on their shins. They also sat with both legs folded back under them and extending to the right. The last two were normal work positions when grinding, making pottery, and the like. Sometimes they sat with their legs stretched out straight in front, ankles crossed (Pueblo-style and also Mohave), even with the feet somewhat raised. This was shifted into one leg straight forward, the other folded back and to one side. I did not have an opportunity to observe the male counterpart of these

[16] Other humorous anecdotes are cited above (p. 46).

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

man's twenty-five pits, he made a mark on the ground, and began to amass another twenty-five, since fifty points won. [524]

The hand game was an exciting affair, with much movement and singing. A song series, called tatuᵭul, ï'g like the game, was sung by way of accompaniment.[24] It consisted of a few songs indefinitely repeated. These told of the players living in plenty or starving as they won or lost. It was played every evening by men alone. They even stripped themselves of clothing to bet on it. [533] [525] Four small sticks were used in the game, so small that they might sometimes be hidden between the fingers (a little more than an inch in length, barely a quarter inch thick). Four men on each side sat facing each other, each of one party having a hiding stick. To start the game, a man of each side played alone. The one with the stick stood up, dancing in place, and singing aonânω' wia aonânω'. He held his arms folded; his tongue stuck out. The opposing party sang "almost the same song." His opponent, on his knees, feinted at finding it, pointing wide of one hand and then the other; then clapping his hands, pointed to the hand in which it was hidden. If he guessed aright, his side took the sticks; if wrong, the original hider's side began the game.

The hiding side had twelve sticks as counters stuck into the ground before them, or these were held by a man sitting between the two parties.

The four hiders proceeded to swing their arms across their bodies and to hold their clenched fists under their armpits. The guessers said, "We will knock them over" (meaning the counters) if they thought all the hiders had their sticks in the same hand. If they guessed correctly, all the twelve counters were thrown to them and the hiding sticks as well. Or each would point to the opposing hider and make his choice. A guesser saying, "I will pierce it," meant that the sticks were in the adjacent hands of the two hiders sitting side by side. For each correct guess, that hider gave up his stick while his companions continued to hide theirs. One counter of the twelve would also be knocked down for each correct guess.[25] The hand game was

[24] See p. 264.

[25] The scoring given here is by no means certain.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Mohave

Hatagulť came down. When he entered the house, he found Coyote almost dead. He said, "Poor brother, I shall sing a song for you [i.e., cure you]." At the first song, Coyote could barely open his eyes. At the second song, he moved his feet just a little. At the third song, he began to keep time with the singing: pat, pat. Then, at the fourth song, he rose and danced around: stamp, stamp. Because of this, the Mohave still continue to sing for their sick and dead.[14]

When Namet found the other had stayed so long, he came down to see what was happening. When he reached the ground, he said, "If I had stayed away from my sick brother altogether, humans might do the same. A family may have disputes, but because of sickness they should forgive one another. For this reason, I will forgive my brother, who has done me great wrong."[15]

They all lived together in peace. In the evening Coyote thought of a plan. He said that if they went hunting again, they should take great care of their venison. They should store it in a good place, knowing then that they would have plenty. Coyote said he would go and invite various people to their house for a feast. They wanted to get girls as wives.

The older brothers said they were going again to hunt. They told Coyote to stay near the house, not to go anywhere. They said, "Wherever you go, there is danger. There is an old woman living near by who is very dangerous. Her claws are about three inches long. If she catches you, she will tear you to pieces. She has a pet [n,xat, "my dog"] there who is a great deceiver. No matter who comes, even though he hides, this pet will tell her." The pet was a duck. So Coyote made up his mind he would visit this old woman.[16] He said, "I never heard of a woman being dangerous." He set out to visit her.

When he arrived at the old woman's house, he took ashes and put them into the pet's mouth. Then he asked it some questions, but it was unable to answer. He thought then he was quite safe. Coyote transformed himself into a lizard and lay there waiting for the old woman who was away getting food.

[14] The Maricopa and allied tribes having abandoned the old practices.

[15] Interrupted at this point.

[16] Who is nameless.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

gather food. She went out each day. (There is a song between each of these incidents, so that the tale takes half a night to tell.) On the fourth day, when she went to gather food, she set out south again. She had ground mesquite beans and thrown the seeds away. This time the children were outside the house in the swing. As quail came to scratch at these seeds, the older brother called to the younger, "You say you have power to do things. If you have the power, kill those quail over here." The younger brother said, "I did say I have power enough to do things. I will try it although I have never tried it before." He rubbed up the dirt in front of his ear and made a pellet of it. He held it to the sun until it was transparent. Then he filliped at the quail and it killed all of them scratching there. Then the children got down, gathered the quail, and piled them under the swing. Then they got into it again. When their mother came home she was so angry that she called all the animals and birds names. She threw the quail away. The children began to cry. She looked to see if they were hurt, but she found nothing. So she tried to nurse them, but the children would not nurse, but cried the harder. Then she thought, "It must have been my children who did this." She hurried and got wood, built a fire, and baked the quail in the ashes. When they were cooked, she ate them. Then she picked up the children again, and they stopped crying.

That night she thought that if they meant to provide for her by hunting, she would not have to go everywhere gathering food herself. She made bows and arrows for them that night. She wanted them to try these on the mice in their house. The children tried and killed them. The next morning she went again to gather food.

That night she told them there was another animal similar to those they had killed in the house. She called it ami'lk [prairie dog?]. She said, "One who was skilled with bow and arrows could kill those, but to little boys like you, I merely tell of them." She said, "They come to me as I gather plants: they come to me like puppies, but suddenly they run off." The children thought, "If older people can kill with their bows and arrows, we can use them as well as they." In the morning they set out. They found the

/83 cont./

765 baskets of grain on their heads. In passing around the third time, the women throw the grain upon the pyre. The fire is then kindled, and everyone wails as long as it continues to burn.

The medicine-men, like those of other Yuman tribes, 756 [787] claim, and fully believe, that through dreams they have acquired the divine gift of healing disease. In their treatment of 755 a patient two eagle feathers are held in the right hand and a gourd rattle in the left. The feathers are waved over the body to drive the evil from the head to the feet, for sickness is believed to pervade the whole body, not merely a portion of it. Alternating with the feathers the rattle is used to accompany the singing. While waving the feathers the medicine-man blows across the patient's body, to drive away the evil spirits. At ●[533] intervals he recounts in a falsetto chant the story of the dreams through which he received his power. The songs last all night, and the treatment usually continues for four nights, but may be shortened if the patient recovers, or extended if the case demands it. 787 The Maricopa attach much the same importance to dreams as do the Mohave. So great is their faith in the revelations derived from them that to wish a friend "good luck" in the Maricopa language one must say /84/ "good dreams"—sumashnhót. An exemplification of the nature of the supernatural 756 787 159 instruction claimed by the doctors is given in the following narration of the head medicine-man of the Maricopa:

"One night when I was a boy about five years of age, Tinyám, the Darkness, came to me in the form of a man, and said, 'Go see!' I went to the north and there saw a great many people. Darkness showed me the whole earth and the names of the different mountains. Then Buzzard came for me. He took me straight down to where the animal people were, and called to them, 'Look at this boy and have a good feeling for him; give him dreams, that he may cure the sick and make his people well.' So every kind of bird gave me a dream and strength. Kapít, the Turtle, sat down beside a sick man and breathed upon him. Soon the sick man began to breathe regularly. Then Kapít told me to try this, and I did as he had done. When the animal people saw this, they wept for joy; and Buzzard said, 'That will be enough here; I shall take you to another place.'